

BECK      BOYNTON

CICERO      ESHOO

FRANKENTHALER      FRAZIER

FRIEDENSOHN      GOLDBERG

IPPOLITO      JENKINS

KELLY      KINIGSTEIN

LEVEE      MCLAUGHLIN

MADSON      MUELLER

MULLER      PARKER

PHILLIPS      PLATE

ROCKLIN      SCHWARTZ

SIEGRIEST      SQUIER

STANKIEWICZ      TOWNLEY

TREIMAN      WEINBERG

WOLFE      ZAJAC

# YOUNG AMERICA 1957



**Thirty American Painters  
and Sculptors  
under thirty-five**

**YOUNG AMERICA 1957**

*February 27–April 14*

*Whitney Museum of American Art  
22 West Fifty-fourth Street, New York*

Edited by John I. H. Baur and Rosalind Irvine  
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#### NOTE

Many of the works in the exhibition are for sale. For prices and information visitors are requested to inquire at the Sales Desk. No commission is charged by the Museum on sales made. Dimensions of paintings are in inches, height preceding width. The largest dimension of sculpture is given in inches.

## Foreword

*This is the first of a series of exhibitions which the Whitney Museum plans to present periodically. In this the Museum is continuing and expanding an essential function—the recognition of new talent—which began with Gertrude Vanderbilt Whitney's activities on behalf of American art over forty years ago. Always concerned with the young artist and his problems, Mrs. Whitney in 1915 formed the Friends of the Young Artists, "to give young artists in this country the opportunity to show their work." Out of this grew the Whitney Studio Club, founded in 1918 with Juliana Force as director—a lively center of independent art where many future leaders of American art had their first exhibitions and sales.*

*Since the establishment of the Whitney Museum in 1930 an important feature of its policy has been exhibiting and purchasing the works of younger artists. Every annual exhibition has contained a sizable proportion of new names. But with the enormous expansion of new talent in recent years, it became evident that something more was needed. Plans for a series of Young America shows were completed four years ago, but had to wait until after the opening of our new building.*

*This first exhibition, instead of trying to cover the whole field of new talent, presents thirty artists under thirty-five years old. Each is represented by several examples, thus affording a fuller opportunity to become acquainted with him than by a single example in a large show; while the catalogue adds biographical information. In making the selection, the aim was to include artists who have produced solid achievements but have not yet attained their full measure of recognition. About half of them work in New England, the Middle and Far West, the Southwest, and Europe, hence are relatively unfamiliar to the New York public. Others may be better known, which is inevitable in this talent-seeking day. The primary consideration was quality; but relative unfamiliarity was also a factor, so that a number of talented young artists of wider national reputation were regretfully not considered. Needless to say, there are numerous other worthy candidates throughout the country—some known to us, others not yet. As the series progresses we hope to include as many of them as possible.*

*The maximum age was not decided on arbitrarily. Starting without a fixed age, we soon found that the large majority of individuals being considered were under thirty-five. This seems to be the time of life when most artists have found themselves and are creating art which is individual and essentially mature, but have not yet acquired a corresponding reputation. It is also the time when recognition and support are most vital for their future.*

*This new series will not change the Museum's established policy, in its annual exhibitions, of giving full representation to the younger generation.*

LLOYD GOODRICH, Associate Director



## **Rosemarie Beck**

Born July 8, 1923, New York City. Has painted since the age of sixteen. Studied history of art at Oberlin College (B.A.), Institute of Fine Arts, New York University, and at Columbia University. Studied painting at Atelier Robert Motherwell. One-man exhibitions at Peridot Gallery 1953, 1955, 1956. Has lived since 1945 in Woodstock, N. Y., where she teaches violin.

"When I began to paint," she writes, "I was most interested in what there was to see: nature (1939-44). Later I was more interested in art than nature (1944-52). Now I stand somewhere in the middle."



- 1 **Number 3—1954.** Oil.  $49\frac{3}{4} \times 45\frac{3}{4}$ . *Collection of the Whitney Museum of American Art, Living Arts Foundation Fund.*
- 2 **Number 2—1955.** Oil.  $48 \times 72$ . *Lent by the Peridot Gallery.*
- 3 **House of the Moon, II.** 1956. Oil.  $50 \times 75$ . *Lent by the Peridot Gallery.*
- 4 **House of the Sun, III.** 1956. Oil.  $75 \times 50\frac{1}{4}$ . *Lent by the Peridot Gallery.*



**James W. Boynton**







Born January 12, 1928, Fort Worth, Texas. B.F.A. in commercial art, 1949, M.F.A. in painting, 1955, at Texas Christian University, where he also taught, 1951–55. Worked as engineering illustrator, Convair-General Dynamics, Fort Worth, 1949–55. Instructor, Art Department, University of Houston, since 1955. One-man exhibitions at Fort Worth Art Museum, 1955; La Galeria Escondida, Taos, 1956. Has received five first prizes in various Texas exhibitions.

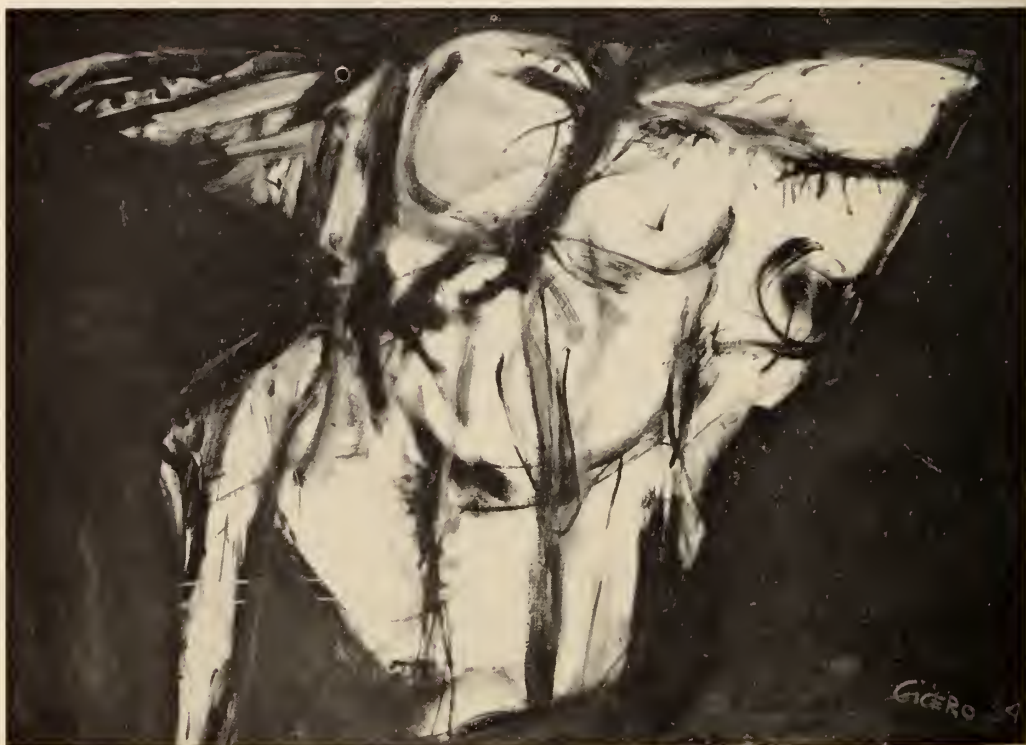
“In my own work I have tried to emphasize space and structure—the infinite with the definite. I have leveled my own approach not at a denial but instead an affirmation of my composite visual experience. This often puts me in the realm of the representative, leastwise of the communicative, which I hope is a re-evaluation of structure and space rather than a reassertion. Not that I have avoided or necessarily will avoid the non-objective, but in my own case the stimulus that provides the reference has so far offered a more lasting emotional vitality than has come through with the non-objective used for its own sake, which has been primarily decorative.” (“Art in America,” February 1956.)

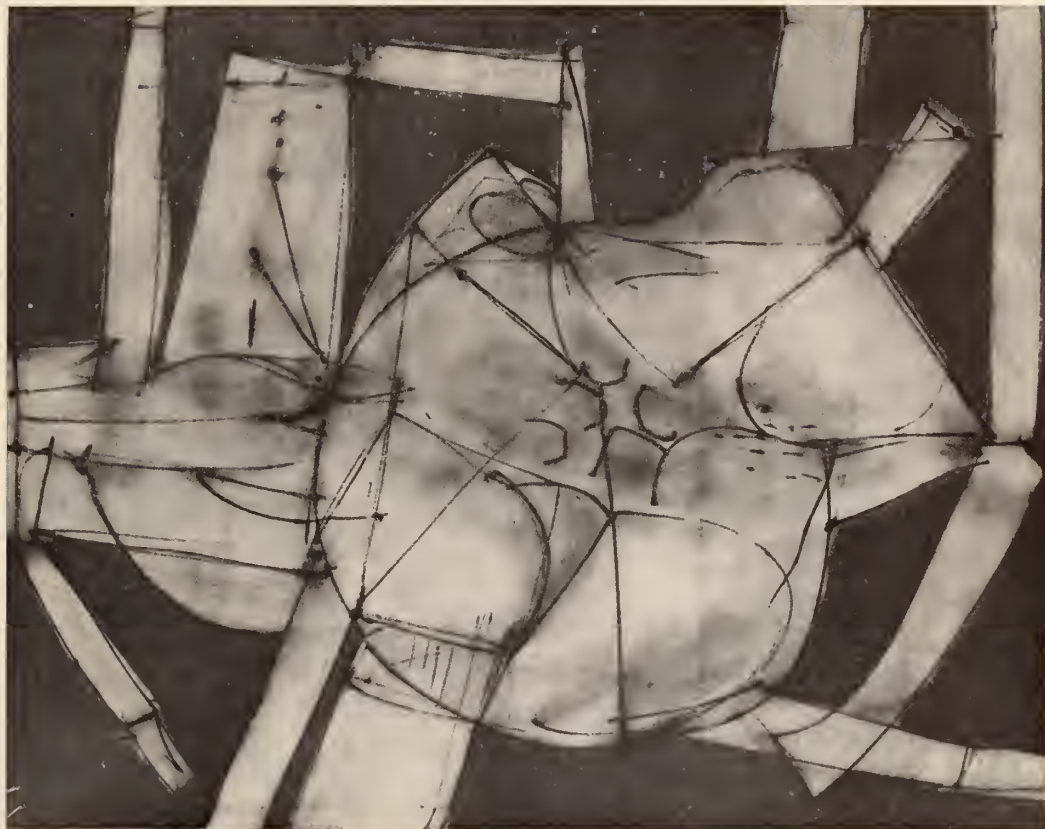
- 5 **Thunderstorm.** 1955. Oil. 34×48. *Lent by The Museum of Fine Arts of Houston.*
- 6 **Bright Stalk.** 1956. Oil. 84×48. *Lent by the artist.*
- 7 **Firewall.** 1956. Oil. 48×72. *Lent by the artist.*
- 8 **Image and Space.** 1956. Casein. 34×48. *Lent by the artist.*

## Carmen Cicero

Born August 14, 1926, Newark, New Jersey, where he has lived since. Studied at Newark State Teachers College, 1947-51 (B.S., Fine Arts major). Graduate work at Hunter College, New York City, 1953, 1955. One-man exhibition at Peridot Gallery, 1956. He is also a musician, and teaches art in the public schools.

Cicero began to paint seriously in 1948. He feels that the teachers who have influenced him most are Robert Motherwell and Hans Hofmann.





- 9 **Abstraction.** 1954. Oil. 41×59. *Lent by The Newark Museum.*
- 10 **The Observer.** 1955. Oil. 46×60. *Lent by the Peridot Gallery.*
- 11 **The Warrior.** 1955. Oil. 48  $\frac{1}{8}$ ×36  $\frac{1}{8}$ . *Lent by The Solomon R. Guggenheim Museum.*
- 12 **The Mandarin.** 1956. Oil. 47×60. *Lent by Richard Brown Baker.*

## Robert Eshoo

Born April 27, 1926, New Britain, Connecticut. Grew up in Newington, Conn. Studied commercial art, Randall School of Art, Hartford, 1947, and Vesper George School of Art, Boston, 1948-50. For the next five years studied painting with Karl Zerbe, Boston Museum School and, summer of 1954, Skowhegan School of Painting and Sculpture. Part-time job making frames while in Boston; taught painting at Fitchburg Art Museum, 1956. Is now working for M.F.A. degree at Syracuse University where he is assistant instructor of painting techniques and materials.

Eshoo had a traditional academic training, which was reflected in his work until the summer of 1954 when he studied at the Skowhegan School. Thereafter he developed first the free style of his recent drawings, then (during the winter of 1955) the somewhat different, semi-abstract style of his present paintings.





- 13 **Evolution of a Day.** 1955. Mixed media.  $25\frac{1}{2} \times 38\frac{1}{2}$ . *Lent by Mr. and Mrs. Jerry Goldberg.*
- 14 **Escape.** 1956. Oil.  $33 \times 52$ . *Lent by Mr. and Mrs. George S. Peer.*
- 15 **Herkimer.** 1956. Oil.  $60 \times 37\frac{1}{2}$ . *Lent by the Swetzoﬀ Gallery.*
- 16 **The Reach.** 1956. Mixed media.  $18\frac{3}{4} \times 29$ . *Lent by Mr. and Mrs. Edward A. Weeks.*







## Helen Frankenthaler

Born December 12, 1928, New York City, where she has lived since. Studied with Rufino Tamayo at Dalton School and Paul Feeley at Bennington College (B.A., 1949); also briefly with Vaclav Vytlačil, Wallace Harrison and Hans Hofmann. Intense study of old masters on trips to Europe in 1948, 1953, 1954, 1956. One-man exhibitions at Tibor de Nagy Gallery 1951, 1953, 1954, 1956, 1957.

Writing of her stylistic development, the artist says that she started in 1944 with meticulous still lifes and portraits, but turned to experiments with a Braque-like cubism at Bennington. In 1950 she came under the influence of the "New York School"—particularly Gorky, Pollock and the early work of Kandinsky. By 1952 she was working abstractly on large, unsized canvases "with bleeding or blotted drenched shapes," at the same time painting many small landscapes in oil or watercolor from nature. For the last two years, she has been more concerned with the varied possibilities of paint, as opposed to the blotted surfaces of her preceding work.

"If I am forced to associate," she says, "I think of my pictures as explosive landscapes, worlds and distances held on a flat surface. I feel most 'involved' when working on a large painting."

**17 Blue Territory.** 1955. Oil. 113×58. *Lent by the Tibor de Nagy Gallery.*

**18 Hofburg Palace.** 1956. Oil. 69×70. *Lent by the Tibor de Nagy Gallery.*

**19 Neighborhood Walks.** 1956. Oil. 96½×116¼. *Lent by the Tibor de Nagy Gallery.*

## Paul Frazier

22



Born May 6, 1922, Pickaway County, Ohio, son of a Methodist minister. Served as fighter pilot in war, 1941-45. B.F.A., Ohio State University, 1948, majoring in sculpture under Erwin Frey. Also studied with José de Creeft at Skowhegan School of Painting and Sculpture and with William McVey at Cranbrook Academy of Art (M.F.A., 1949). In Europe, 1949-50, travelling and studying four months with Ossip Zadkine at Académie Colarossi, Paris. Has taught at University of Minnesota 1951-53, and at Munson-Williams-Proctor Institute School of Art, Utica, since then. One-man exhibitions at Rochester Art Center, 1952; Walker Art Center, Minneapolis, 1953; Munson-Williams-Proctor Institute, 1954; Colgate University, 1955.

"I hesitate to speak of the style or periods of style in my work. I prefer the word concept to style and have spent the years trying to unlearn imposed styles in order to allow a personal vision to crystallize. If a personal style should emerge with time, it should be an integral part of my developing vision, or concept.

"I would dislike to be limited to one type of form as much as to one type of idea. Man's nature is moody and quixotic, and the artist is limited conceptually only by his ability to realize mankind."

- 20 **Fighting Dogs.** 1953. Plaster. 26 high. *Lent by the artist.*
- 21 **Dog Trying to Go to Heaven.** 1954. Plaster. 36 high. *Lent by the artist.*
- 22 **Sleeping Child.** 1954. Terra cotta. 26 high. *Lent by the artist.*
- 23 **Form Study, Number 2.** 1956. Plaster. 24 high. *Lent by the artist.*

21



## Elias Friedensohn

Born December 12, 1924, New York City. Studied Tyler School of Fine Arts, Temple University, Philadelphia, 1942. Three years in military service, one spent in Paris working informally with Gabriel Zendel. Studied painting Queens College (B.A., 1948) and history of art at Institute of Fine Arts, New York University, 1949–51. One-man exhibitions: Roko Gallery, 1952; Edwin Hewitt Gallery, 1956. Has taught painting, art history, metal and jewelry work at Queens College School of General Studies, Crafts Students League, Tobé-Coburn School.

Friedensohn's early work, before 1952, was strongly marked, he writes, by his interest in German expressionism. There followed a search for increased monumentality, which turned him towards the great figure traditions of the past.

"For some while I had been deeply interested in the problem of communication — with all its attendant difficulties in our times. That area became, in symbolic terms, a dominant theme in my work. I wanted to convey the symbolic and emotional weight entirely through the use of the human figure. I wished also to establish a kind of mythology. . . a vision of ancestors based on a kind of psychological and emotional history. For this, Biblical and mythological themes provided important material. I have been attempting to examine these themes closely and at many





levels—from the tragic to the satirical. I have tried to present the façades behind which the real meaning and living innards lie. The particular horror of façades behind which only emptiness is to be found. To present the façades as closed and dead. . . or sometimes pierced to reveal fleetingly a glimpse and hint of the life and power within. The consequent ambiguity of communications—real and meaningless, façades and innards.

“In this direction I have hoped to infuse into painting a valid figurative symbolism based on emotional and psychological truths which will speak directly to the emotions and experiences.”

- 24 **The Communicant.** 1955. Oil. 33×19. *Lent by the Edwin Hewitt Gallery.*
- 25 **Secret.** 1955. Oil. 18 ¼×24. *Lent by the Edwin Hewitt Gallery.*
- 26 **Effort at Speech between Two People.** 1956. Oil. 28×36. *Lent by the Edwin Hewitt Gallery.*
- 27 **Jeune Fille en Fleur.** 1956. Oil. 36×30. *Lent by the Edwin Hewitt Gallery.*
- 28 **Palimpsest.** 1956. Oil. 17 ¾×23. *Lent by the Edwin Hewitt Gallery.*





## Michael Goldberg

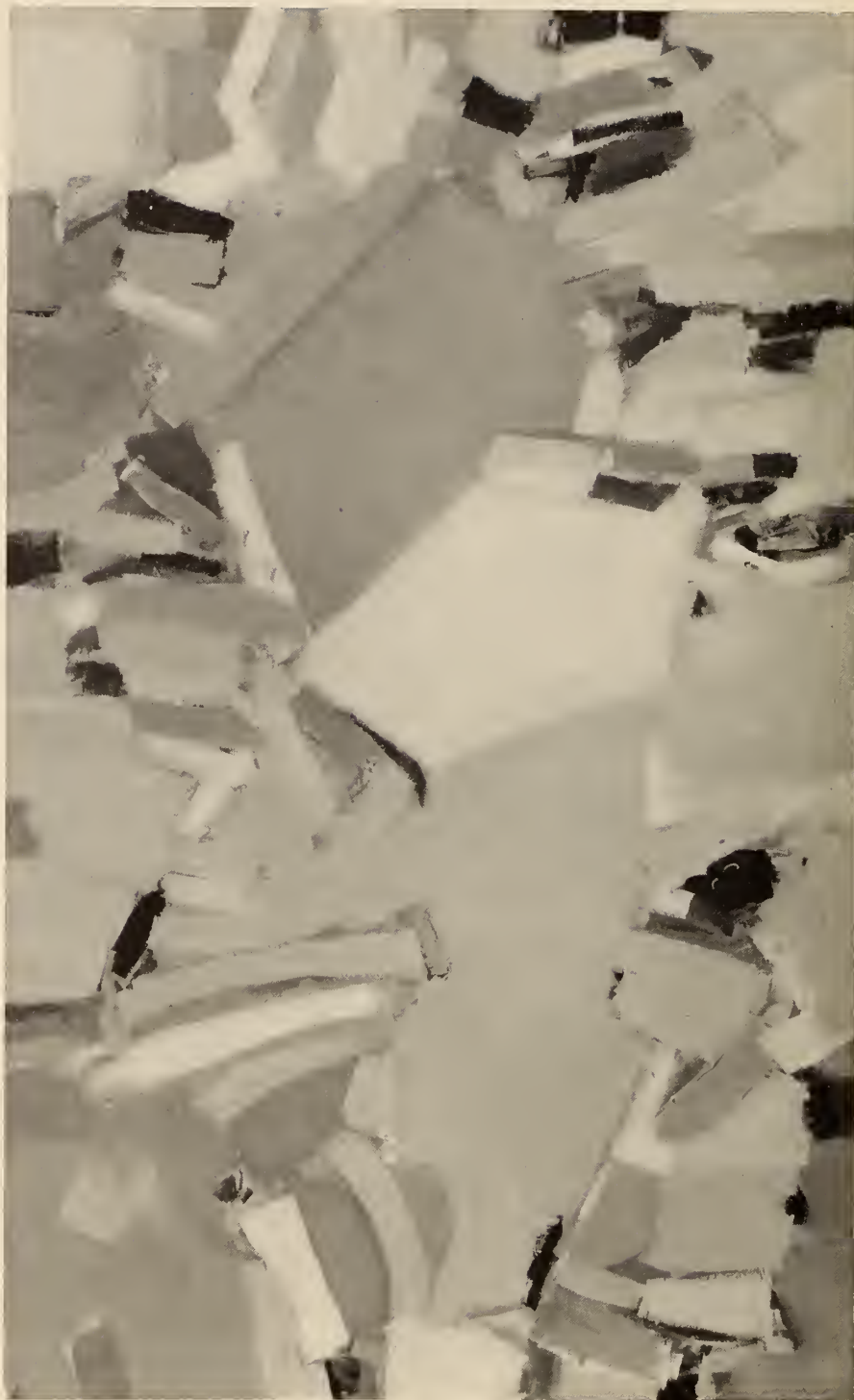
Born December 24, 1924, New York City. Studied City College of New York, 1941–42, 1946–47; Art Students League, 1946; Hans Hofmann School of Fine Arts, 1941–42, 1949–51. Has spent all his life in New York City except for service in the U. S. Army, 1942–46. For the last five-and-a-half years has worked as a full-time sample maker of corrugated cartons.

“I’ve been painting since 1939—but I don’t believe I painted seriously until 1950. Hans Hofmann’s environment was the most serious and influential. I’m young enough not to have to admit to myself that I have a style—but I do have an idea—of very recent origin—and a strong feeling of wanting to approach this idea in painting.”



- 29 **Red Sunday Morning.** 1956. Oil. 79×114. *Lent by the Poindexter Gallery.*
- 30 **Still Life.** 1956. Oil. 75×80. *Lent by the Poindexter Gallery.*
- 31 **Still Life with Onion Rolls.** 1956. Oil. 74×76. *Lent by the Poindexter Gallery.*





## Angelo Ippolito

Born November 9, 1922, St. Arsenio, Italy. To New York, 1930. In U. S. Army, 1943-45. Studied Ozenfant School of Fine Arts, 1946-47, Brooklyn Museum Art School, 1947-48. To Italy 1948. Studied with Afro at Istituto Meschini, Rome, 1948-49. Returned to New York 1951. First American one-man exhibition, Tanager Gallery, 1954; second, Bertha Schaefer Gallery, 1956. Began teaching Cooper Union, 1956.

32 **Landscape, Number 2.** 1956. Oil.  $51 \times 38\frac{3}{8}$ . *Lent by the Bertha Schaefer Gallery.*

33 **Morning.** 1956. Oil.  $48 \times 87\frac{1}{2}$ . *Lent by the Bertha Schaefer Gallery.*

34 **Pompeii.** 1956. Oil.  $75 \times 80$ . *Lent by the Bertha Schaefer Gallery.*

35 **Storm.** 1956. Oil.  $43 \times 50$ . *Lent by the Bertha Schaefer Gallery.*



## Paul Jenkins

Born July 12, 1923, Kansas City, Missouri. Began to paint without formal instruction while in U. S. Navy Air Corps, 1944-46. Studied Art Students League, New York, 1948-52. Has lived abroad since 1953 (except for ten months in New York, 1955-56), principally in Paris where he was associated with Michel Tapie and "L'Art AUTRE" group, also in Sicily and Spain. One-man exhibitions: three in France and Germany, 1954; Zoe Dusanne Gallery, Seattle, 1955; Martha Jackson Gallery, New York, 1956.

"From 1944 to '48 I worked without formal training and formed a personal idea about what painting meant to me and knew very little about what it meant to others. It wasn't until I left the Art Students League after four years of study that I could feel free to resume the search for the personal idiom which made the painting experience mean anything to me. It was between 1953 and '54 in Europe that I began to perceive the conception of modern abstract painting in the States, not being distracted by the way it was done but seeing what was within its immense framework. The adventure which was begun by a few Americans, far from being a blind alley, was a beginning: a difficult beginning that I felt a closeness to and would not reject being influenced by."

36 **Divining Rod.** 1956. Oil. 54×38. *Collection of the Whitney Museum of American Art, gift of Thomas R. Rudel.*

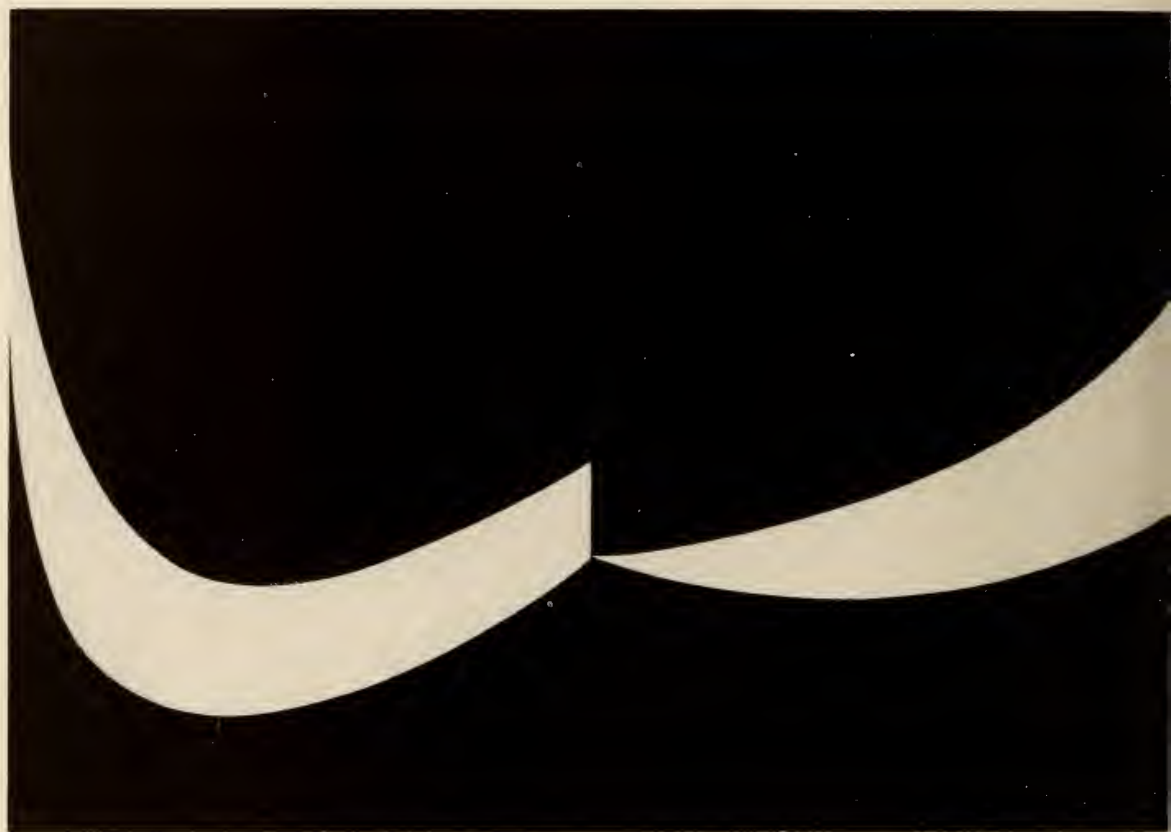
37 **The Ides.** 1956. Oil. 77×51 1/2. *Lent by the Martha Jackson Gallery.*

38 **Open Valley.** 1956. Oil. 77×51 1/4. *Lent by the Martha Jackson Gallery.*

39 **Shooting the Sun.** 1956. Oil. 63×47 1/2. *Lent by the Martha Jackson Gallery.*









## Ellsworth Kelly

Born May 31, 1923, Newburgh, New York. Grew up in New Jersey. In France with U. S. Army, 1943–45. Studied at School of the Museum of Fine Arts, Boston, 1946–48. In Paris 1948–54. To New York to live, 1954. One-man exhibitions: Galerie Arnaud, Paris, 1951; Betty Parsons Gallery, 1956. Executed brass and aluminum screens for lobby and restaurant of Transportation Building, Penn Center, Philadelphia, 1956.

After leaving school in 1948, Kelly says that he turned first to figurative painting, strongly influenced by Byzantine and Romanesque art. In 1949 he did his first abstract paintings, some in grays, developed from nature; others in black lines on white grounds. He also experimented with rectilinear constructions and reliefs made of wood, canvas and string. The next year produced a series of agitated, broken-line collages, in which he used fragments of his own earlier drawings, or colored papers in the pure hues of the spectrum. From these came several related paintings, some consisting of multiple canvases joined together. From 1952 to 1954 he carried this approach further with large compositions of squares, each constructed of numerous panels in different colors.

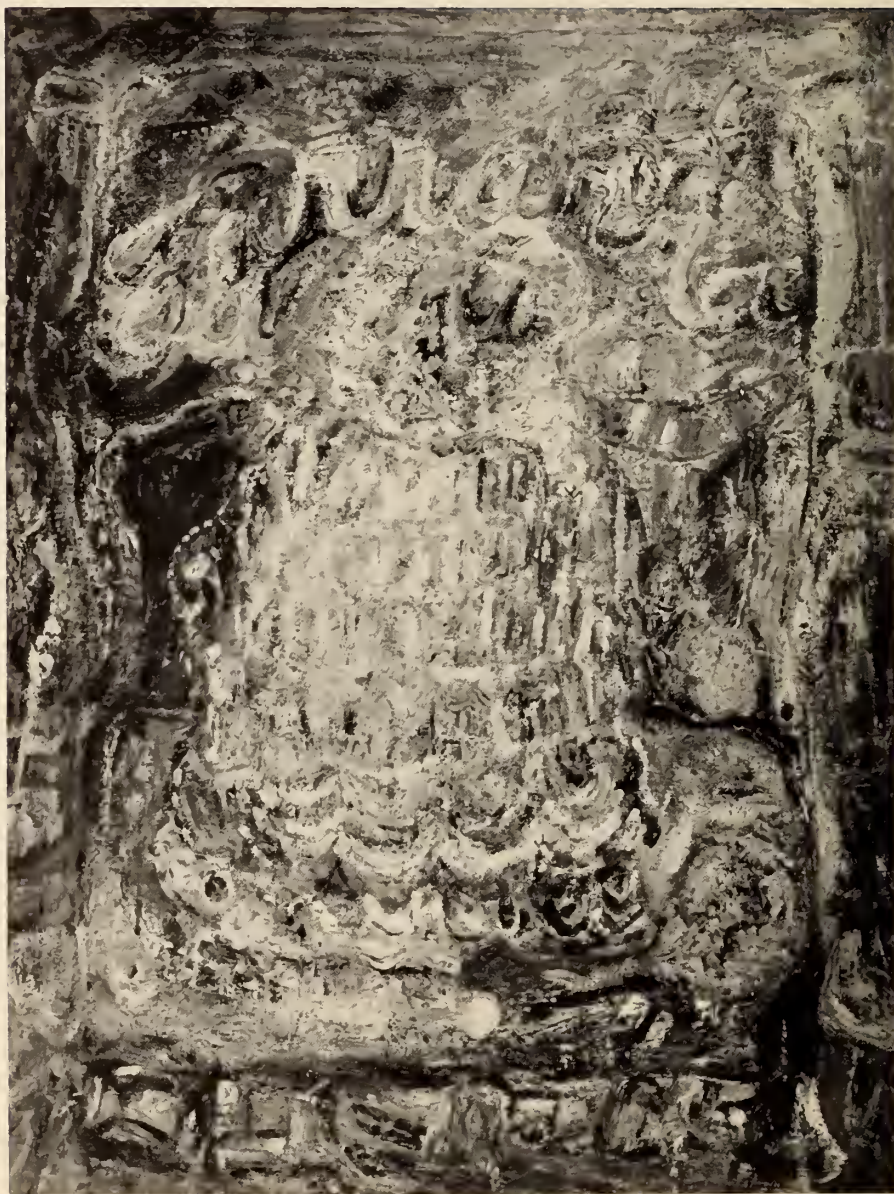
After moving to New York in 1954, Kelly resumed his black and white paintings, in which curved forms now became prominent for the first time. Since 1956 he has been increasingly interested in compositions of several canvases, designed to hang separately on a wall with specific intervals of space between them. He has also done a number of architectural screens.

**40 Atlantic.** 1956. Oil. 80×114. *Lent by the Betty Parsons Gallery.*

**41 Bar.** 1956. Oil. 32¾×96. *Lent by the Betty Parsons Gallery.*

**42 Painting in Three Panels.** 1956. Oil. Left to right, 30×22, 34×22, 80×60. *Lent by the Betty Parsons Gallery.*

## Jonah Kinigstein





Born June 26, 1923, Brooklyn, New York. Studied Cooper Union 1941-42, Académie de la Grande Chaumière, Paris, 1948-51. Has lived in New York, doing window displays, advertising art and stage set designs, except for trips to Paris, 1947-51, and Rome, 1953-54. One-man exhibitions in Paris, and at Alan Gallery, New York, 1954, 1955.

Goya, Velasquez, El Greco, Rembrandt and Titian are Kinigstein's special admirations. Though his art has developed through several phases, "I have always felt close to expressionism," he writes, "no matter where I was or what style of painting I was involved in at the time."

- 43 **Chiesa di St. Agostino.** 1953-54. Oil. 74×50¾. *Lent by Mr. and Mrs. J. O. Straus.*
- 44 **Pastry Window.** 1955. Oil. 48×36. *Lent by The Alan Gallery.*
- 45 **Lobster and Fish.** 1956. Oil. 28½×40. *Lent by The Alan Gallery.*
- 46 **Old Man.** 1956. Oil. 48×36. *Lent by The Alan Gallery.*
- 47 **Pigs' Heads on a Silver Tray.** 1956. Oil. 32×48. *Lent by The Alan Gallery.*



## John Levee

51



Born April 10, 1924, Los Angeles, California. Served as pilot in U. S. Air Force during war years. Majored in philosophy, University of California at Los Angeles (B.A., 1948). Did graduate work in philosophy and psychology and studied painting with Abraham Rattner and Julian Levi, New School for Social Research, New York, 1948-49. Attended Académie Julian, Paris. One-man exhibitions: Galerie Huit, Paris, 1951; Gimpel Fils Gallery, London, 1955. First one-man exhibition in America, André Emmerich Gallery, 1956. Has lived in Paris since 1949.

"My work has developed from 1949 through an infatuation with Cézanne into and by way of him to a sort of cubism. In 1953 there was an abrupt break with this visual language. My work now is the continuation of this."

- 48 July 6, 1956. Oil. 52×64. *Lent by the André Emmerich Gallery.*
- 49 March 3, 1956. Oil. 64½×38½. *Lent by the André Emmerich Gallery.*
- 50 May 2, 1956. Oil. 52×38½. *Lent by the André Emmerich Gallery.*
- 51 September 1, 1956. Oil. 38×51½. *Lent by Mrs. Barbara G. Sulzberger.*









## Gerald McLaughlin

Born October 19, 1925, Sacramento, California. Studied Chouinard Art Institute, Los Angeles, where he lived 1950-53. In Chicago, 1953-56, working as Art Director in advertising firm of Leo Burnett Company. Now in New York, holding same position with Ogilvy, Benson, and Mather. Home in Darien, Connecticut. Has had no one-man exhibitions.

"We all seem to pass through phases. I certainly have. Painting, when I began it two years or so ago, was devoted to the purely abstract. But now, it seems to me this kind of art concerns itself *with itself* a bit too much—a manipulation of language for its own sake.

"My hope, as of this moment, is to find subjects that seem worth talking about, and then to use the language of painting as a *vehicle* for these subjects.

"The subjects that interest me now are in the area of the relationships of man to other men, man to his own-created environment (the building, the machine, etc.), and the relationship man has with whatever mystical forces he believes in.

"My style, I hope, is derived from my subjects more than from arbitrary notions of what is currently 'good' in the world of painting."

52 **The Host.** 1955. Oil. 45×99. *Lent by The Art Institute of Chicago, Mr. and Mrs. Seymour Oppenheimer Purchase Prize and Goodman Fund Income.*

53 **The Orator and the Ladies.** 1955. Oil. 28×42. *Lent by The Art Institute of Chicago.*

54 **The Empress.** 1956. Oil. 48×92. *Lent by the artist.*

## Jack Madson

Born March 16, 1927, Milwaukee, Wisconsin. Worked as salvage diver and on development of diving equipment for U. S. Navy, 1943-47. Machinery designer and field engineer in paper converting and packaging field, 1949-54. Began painting without instruction 1950. Now studying at Layton School of Art, Milwaukee, where he will graduate June, 1957. First one-man exhibition, F. H. Bresler Gallery, Milwaukee, 1954. Forty-nine-foot mural for Wisconsin Power and Electric Company, 1956.

Madson writes that his first serious painting, beginning in 1952, was both figurative and abstract. "My paintings now are mostly non-representational, some . . . painted spontaneously, others developed from observation in objective nature."





- 55 **Madrigal.** 1955. Oil. 34×56. *Lent by the artist.*
- 56 **Opus, Number 7.** 1956. Oil. 32×48. *Lent by the artist.*
- 57 **Pursuit, Number 2.** 1956. Oil. 45×29. *Lent by the artist.*
- 58 **Pursuit, Number 3.** 1956. Oil. 35×54. *Lent by the artist.*

## George Mueller

Born March 13, 1929, Newark, New Jersey, and has lived there since, supporting himself by working in a pie factory, as a florist, 1951–53, and recently as commercial artist for an advertising firm. Graduated Newark High School of Fine and Industrial Arts, 1947. Studied Cooper Union, 1948–50, and briefly with Wallace Harrison. One-man exhibition Grace Borgenicht Gallery, 1955.

John Ferren was, Mueller feels, the teacher who had the strongest formative influence on him. Under Wallace Harrison he experimented for a time with cubist methods, and in 1951 he exhibited in a two-man show at the Artist's Gallery a group of geometrical abstractions. Soon thereafter he developed his present style of dark, luminous forms, which he once described as "night pictures." (See Sam Hunter, *George Mueller*, "Art in America," February 1955.)





62



- 59 **Spad.** 1954. Oil.  $47\frac{1}{2} \times 68\frac{1}{2}$ . *Lent by Mr. and Mrs. Roy R. Neuberger.*
- 60 **The Study.** 1955. Egg tempera, casein and enamel.  $57 \times 48$ . *Collection of the Whitney Museum of American Art, gift of Mr. and Mrs. Roy R. Neuberger.*
- 61 **Untitled.** 1956. Oil.  $48 \times 56$ . *Lent by Mr. and Mrs. Ernest N. Peter.*
- 62 **“Wayout”—Side.** 1956. Oil.  $65\frac{1}{2} \times 48\frac{1}{4}$ . *Lent by The Newark Museum Association.*



## Jan Muller

Born December 27, 1922, Hamburg, Germany. To Switzerland, 1933; Holland, 1936; France, 1937; U.S.A. 1941. Studied with Hans Hofmann, 1946-50. One-man exhibitions at Hansa Gallery, 1953-57; at Sun Gallery, Provincetown, Mass., 1955, 1956. Lives in New York City. A founder of the Hansa Gallery, 1951. Has worked as a toolmaker (during the war) and film editor.

"Between 1950 and 1953 I shattered my prevailing vision of reality and worked in a mosaic style. My paintings then took on an abstract look. Although it failed to fulfill my intention I believe that I penetrated deep enough to sense the value and range of the idiom. After this I drew on literary and historical subjects in an attempt to create a more readily apparent parallel image to a moral and ethical evaluation of our era. I am still involved in this concept.

"I hold that the drive to art should result from the conscious desire to express feeling rather than to portray a unique style. It may be that through abstraction such expression is most readily realized, but it is through other, more traditional channels that I gain my satisfaction."

- 63 **"Variations on Path Theme"—Double Number 15.** 1955. Oil.  $49\frac{1}{2} \times 68$ .

*Lent by Mr. and Mrs. William Ash.*

- 64 **Flowers, Last Year.** 1956. Oil.  $9 \times 10$ . *Lent by Vicci Sperry.*

- 65 **Of This Time, of That Place.** 1956. Oil.  $49 \times 96$ . *Lent by the Hansa Gallery.*

- 66 **Pentaptych from Faust.** 1956. Oil.  $14 \times 48$ . *Lent by Horace Richter.*

- 67 **"Two Figures"—A Study.** 1956. Oil.  $8 \times 9$ . *Lent by the Hansa Gallery.*

- 68 **"Variations on Path Theme"—Triple Number 33.** 1956. Oil.  $10\frac{1}{8} \times$

$17\frac{5}{8}$ . *Lent by the Hansa Gallery.*



72



73





## Robert Andrew Parker

Born May 14, 1927, Norfolk, Virginia. Lived in Detroit, St. Louis, New Mexico, Seattle, 1928–43. In U. S. Army Air Force, 1943–46. To Chicago, 1946. Studied at Art Institute of Chicago (B.A.E.) 1948–52, Skowhegan School of Painting and Sculpture, summer 1952, and with Peter Grippe, Atelier 17, New York, 1952–53. One-man exhibitions Roko Gallery, 1954 (two), 1955, 1956. Made drawings for Metro-Goldwyn-Mayer film *Lust for Life* in France and Holland, 1955. Taught at New York School for the Deaf, 1952–55, since then at Pleasantville Junior High School, N. Y. Lives Brewster, N. Y.

"I've been painting since the age of six, but I began really painting seriously in 1948 and, other than days when I was travelling or sick, I've worked every day since then.

"About the first two years of school, my work was pretty much the same in subject—figures and still lifes. Then around 1951 I made a lithograph of a First-World-War pilot, and since then I've alternated between landscapes, etc., and things like that pilot—battles, soldiers, etc. Before 1951 I thought I had to keep my interest in that kind of thing separate from painting, but now if I get tired of one thing I work on the other, and it seems to help. As to style, it hasn't seemed to change much since 1948...some of the painters I admired then I still do: Charles Demuth, Vermeer, Piero della Francesca, Paolo Uccello, G. B. Tiepolo."

- 69 **The Butcher.** 1954. Watercolor.  $17\frac{1}{2} \times 20\frac{1}{2}$ . *Lent by Ann and Tully Schutz.*
- 70 **Several Years Ago in Boston.** 1955. Watercolor.  $23\frac{1}{2} \times 15$ . *Lent by the Roko Gallery.*
- 71 **Abstraction.** 1956. Watercolor and ink.  $17\frac{1}{4} \times 28$ . *Lent by Richard F. Stone.*
- 72 **East Riding of Yorkshire Yeomanry Disembarking from H.M.S. Cressy.** 1956. Watercolor.  $18 \times 28$ . *Lent by the Roko Gallery.*
- 73 **View from the Jersey Turnpike, Number 2.** 1956. Watercolor.  $17\frac{3}{4} \times 30\frac{3}{4}$ . *Lent by Mr. and Mrs. Leonard B. Schlosser.*

## James Phillips

Born August 11, 1929, Black River Falls, Wisconsin. Won scholarship in High School to Layton Art School, Milwaukee, 1947–48. University of Wisconsin (B.S.) 1949–52. Also studied Art Students League, New York, and Académie de la Grande Chaumière, Paris. Fellowship, Huntington Hartford Foundation, 1954–55. In Paris on Fulbright Fellowship 1955–57. Has worked at various times as warehouse laborer, illustrator for the Army, Red Cross mobile blood unit truck driver, assistant to a highway construction engineer, gag writer, airline reservationist and sidewalk portrait painter.

After his initial study of painting at the Layton School, Phillips writes, “I tired of it, however, and spent six months working to attend the University of Wisconsin, thinking to major in . . . English, as I thought to be a poet. Continued art studies at the University . . . doing work in abstract and then expressionistic veins (1949–51). The final year of school I gave up painting and devoted the next year and a half to drawing. When I resumed painting seriously (about 1954) I carried on in what had been my style in drawings—a sort of Magic Realism and have continued in that, becoming, however, less and less magic. I prefer calling my present trend Poetic Realism, if it must be named.”

- 74 **Woman with Flowers.** 1955. Oil. 17 × 21. *Collection of the Whitney Museum of American Art, Neysa McMein Purchase Award.*
- 75 **La Bretonne.** 1956. Oil. 16 × 13. *Lent by Mr. and Mrs. Alvin Greenstein.*
- 76 **Girl at the Tuileries.** 1956. Oil. 10¾ × 13½. *Lent by Jack Lawrence.*
- 77 **Italian Memento.** 1956. Oil. 16 × 10¾. *Lent by Mr. and Mrs. Alvin Greenstein.*
- 78 **Self-Portrait, Versailles.** 1956. Oil. 31½ × 25¼. *Lent by the Gallery G.*

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## Walter Plate

Born June 9, 1925, Woodhaven, New York. Lived in Long Island and New York City until service with U. S. Marines on Okinawa and in Japan, 1943-46. Studied Ecole des Beaux-Arts, Académie de la Grande Chaumière and with Fernand Léger, Paris, 1947-50. One-man exhibition at Ganso Gallery, New York, 1954. Since 1950 has lived in Woodstock, N. Y. Has worked at various odd jobs including bartender, mason's helper.

**79 Still Life.** 1954. Oil. 36×48 ¼. *Collection of the Whitney Museum of American Art, Juliana Force Purchase.*

**80 Salmon River.** 1955. Oil. 57×47. *Lent by the Stable Gallery.*

**81 Autumn.** 1956. Oil. 49×72. *Lent by the Stable Gallery.*

**82 Untitled.** 1956. Oil. 48 ½×72 ½. *Lent by the Stable Gallery.*

**79**



## Raymond Rocklin

Born August 18, 1922, Moodus, Connecticut. Studied electronics in Army Signal Corps, Philadelphia, 1942–43. Studied drawing at Educational Alliance Art School, 1946–49. Took up sculpture at Cooper Union Art School, 1949–51. On scholarships to Skowhegan School of Painting and Sculpture, summer, 1951, and to Brooklyn Museum Art School, 1951–52. To Italy on Fulbright Award, 1952–53. One-man exhibition, Tanager Gallery, 1956. Has lived chiefly in New York. Taught sculpture at American University, Washington, D. C., 1956.

“When I left Italy I never dreamed how much of the Baroque manner went with me . . . I was disappointed in the Italian Baroque—for my modern temperament it was too tame, too theatrical, too literal, too weak, too solid and too conservative. But instinctively I loved the life force behind the Baroque fountains, buildings and sculpture of Italy.

“All this made me feel that the Baroque never reached its final culmination and I envisioned the marvelous potentialities of a new Baroque style. I wanted it to swirl heavenwards, to curl and lose itself within, to thunder light and shade, to breathe more of space and to thrust itself into infinity. It is all this that I now strive to create in my own work.”

**83 Daemon.** 1955. Bronze. 7½ high. *Lent by the Tanager Gallery.*

**84 Dragon.** 1955. Bronze. 7½ high. *Lent by the Tanager Gallery.*

**85 Revelation.** 1955. Bronze. 29 high. *Lent by the Tanager Gallery.*

**86 The Baroque Scale.** 1956. Terra cotta. 14½ high. *Lent by the Tanager Gallery.*

**87 Font Fantastique.** 1956. Plaster. 50 high. *Lent by the Tanager Gallery.*

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**Aubrey Schwartz**

**90**



**88**





Born January 13, 1928, Brooklyn, New York. Has lived there all his life. Studied at the Art Students League, 1949, and with Ben Shahn at the Brooklyn Museum Art School, 1952. One-man exhibition at Gallery G, 1956. He works as a color film processor.

"I first began to paint...in 1946. After a few years of painting I turned to woodcut and drawing, 1949-52. From 1952 on I have devoted most of my time to drawing, feeling that through drawing a young artist can best discover himself. This past year I have worked in etching and lithography and only recently have returned to painting."

**88 Crying Vendor.** 1956. Ink.  $21\frac{3}{4} \times 15\frac{1}{4}$ . *Lent by Mr. and Mrs. Selden Rodman.*

**89 Dead Messenger.** 1956. Sanguine.  $21\frac{3}{4} \times 31\frac{1}{8}$ . *Lent by the Gallery G.*

**90 Eagle.** 1956. Ink.  $30\frac{1}{2} \times 22$ . *Lent by Sol Libsohn.*

**91 The Man Who Lost His Strength.** 1956. Ink.  $39\frac{3}{4} \times 26\frac{1}{4}$ . *Lent by the Gallery G.*

**92 The World Loves a Winner.** 1956. Ink.  $39\frac{3}{4} \times 26\frac{1}{4}$ . *Lent by the Gallery G.*





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96

## Lundy Siegriest

Born April 4, 1925, Oakland, California, son of the artist Louis B. Siegriest, who influenced strongly his early development. Three years as a Seabee with U. S. Navy in Central Pacific. Studied four years at California College of Arts and Crafts (Fine Arts certificate). Has had nine one-man shows since 1950 at various California galleries, including "guest of honor" exhibition at Oakland Art Museum, 1953. Has received 31 awards and honorable mentions, one of which took him to Mexico, 1952. Has taught at Academy of Art, San Francisco. Lives in Oakland.

His first mature work of about 1947, Siegriest writes, was "in a representational manner that has slowly moved toward a more abstract form but still using nature as a primary source of inspiration. After a trip to Mexico in 1952 a change took place in my work. I painted the terrain and the architecture of that country in hot color and heavy impasto style. Around 1954 another change in my painting occurred through reading the history of Mexico. I became interested in the drama and mystery of the pre-Columbians and the conquest by the Spaniards. I then left the heavy pigmented type of painting for the thin and broader style that I am doing now. I seem to seek my inspiration from the past rather than the present."

**93 Ancient Wall with Glyphs.** 1954. Oil. 41×55½. *Lent by the artist.*

**94 Texcoco.** 1955. Oil. 44×55½. *Lent by the artist.*

**95 Montezuma Alarmed by Evil Signs.** 1956. Oil. 55½×44. *Lent by the artist.*

**96 Tenochtitlan.** 1956. Oil. 44×55½. *Lent by the artist.*





## Jack Squier

100



Born Dixon, Illinois, February 27, 1927. To Elwood, Indiana, 1938. Served in U. S. Navy Air Corps 1945-47. Studied at Indiana University, 1947-50 (B.S., Business and Art major), and at Cornell University, 1950-52 (M.F.A., Sculpture major). Spent summers of 1949-51 in Ogunquit, Maine. To New York, 1952, where he now works in an advertising agency. One-man exhibition, Alan Gallery, 1956.

Robert Laurent was, Squier feels, his most influential teacher. Squier's early work was also strongly impressed by his admiration of primitive art. Today, he says, his interest is turning more toward Greek sculpture and architecture.

- 97 **Insect.** 1954. Bronze. 20¼ high. *Lent by The Alan Gallery.*
- 98 **Solitary Figure.** 1954. Bronze. 49 high. *Collection of the Whitney Museum of American Art, Juliana Force Purchase.*
- 99 **Spitted Animal.** 1955. Bronze. 24 long. *Lent by The Alan Gallery.*
- 100 **Figure in the Shape of a Heart.** 1956. Bronze. 29 high. *Lent by The Alan Gallery.*
- 101 **Mnemonic Relief.** 1956. Bronze. 40 long. *Lent by The Alan Gallery.*

**Richard Stankiewicz**



**104**



**102**

Born October 18, 1922, Philadelphia, Pennsylvania. Grew up in Detroit. In U. S. Navy 1941–47. Studied in New York at Hans Hofmann School of Fine Arts, 1948–50, in Paris for brief period at Atelier Fernand Léger, 1950, then with Ossip Zadkine, 1950–51. Returned to New York 1951 where he has lived since. A founder of the Hansa Gallery, 1951; one-man exhibitions there 1952–56. Has worked as a tool and die draftsman, radio operator and technician, deckhand, navigator, rigger, sailmaker, typist, housepainter, novelty and jewelry salesman, contractor's helper, and patent draftsman.

Stankiewicz started as a painter, working in a naturalistic vein until about 1946. In the Aleutians, during his Naval service, he did some naturalistic carving in bone and horn; in Hawaii, some abstractions in wood. Of his subsequent career, he writes: "I pursued painting more and more differently from my first work until I entered the Hofmann School, where, still painting most of the time, I began to give more and more time to sculpture. By the time I had got to Paris and Zadkine, I was making sculpture exclusively. After some rather unsatisfying carving and modelling, I began to make terra cotta constructions of the so-called open kind, which tendency soon proved too demanding on the material. Turning to wire and plaster coated wire, I continued the light, constructed kind of work which eventually proved that technique inadequate and led to the adoption of the welding tools. The use of discarded metals and machine parts followed the perception that frequently ready-made forms, properly used, are more provocative than invented effects. Also visual puns, mechanical analogies and organic resemblances in machinery provide a large and evocative vocabulary for sculpture."

**102 Kabuki Dancer.** 1956. Iron and steel. 84 high. *Lent by the Hansa Gallery.*

**103 Planetary Folk.** 1956. Iron and steel. 21 high. *Lent by the Hansa Gallery.*

**104. To Fight with Time.** 1956. Iron and steel. 22 diam. *Lent by the Hansa Gallery.*

**105 Urchin, Number 2.** 1956. Steel. 34 ½ high. *Lent by the Hansa Gallery.*

## Hugh Townley

Born Lafayette, Indiana, February 6, 1923. Grew up in Indiana, South Carolina and Wisconsin. U. S. Air Force photographer, later Army Medical Corpsman, 1941-45. University of Wisconsin (Anthropology and Applied Art), 1946-48. Studied with Ossip Zadkine, Paris, 1948-49, followed by a year of independent study at The Hague, and a year in London studying mural design with Victor Pasmore at the London County Council School of Arts and Crafts. Taught at Layton School of Art, Milwaukee, 1952-56. Attended summer session, Massachusetts Institute of Technology, 1956. Now Assistant Professor of Art at Beloit College, Wisconsin. One-man exhibitions: Galerie Apollinaire, London, 1951; Memorial Union Gallery, Madison, Wisconsin, 1955; Milwaukee Art Institute, 1957.

Townley began his career as a sculptor in 1946-47. Although he has worked in terra cotta (for sketch purposes) and recently in concrete, his principal interest has been in carved, sawed and hewn wood. "I want to do huge wooden sculpture for out-of-doors as well as for interior installation," he writes. As to his method, "I select a hardwood tree, buy it, cut it down, have it cut into timbers for drying and work from it as it dries."

In 1951 he began to use power tools and to build larger pieces out of multiple units of wood. Since 1953 these have often been designed so that the spectator could rearrange them at will.

106 **Horizontal Figures.** 1955. Walnut and birch. 21 long. *Lent by the artist.*

107 **T with Yellow and Blue.** 1955. Walnut. 28 long. *Lent by Miss E. Grob.*

108 **Golem.** 1956. Maple, walnut, oak, amaranth. 40 high. *Collection of the Whitney Museum of American Art, New York Foundation Fund Purchase.*

109 **Group 9.** 1956. Maple. Two units: 16 ½ high; 18 high. *Lent by the artist.*

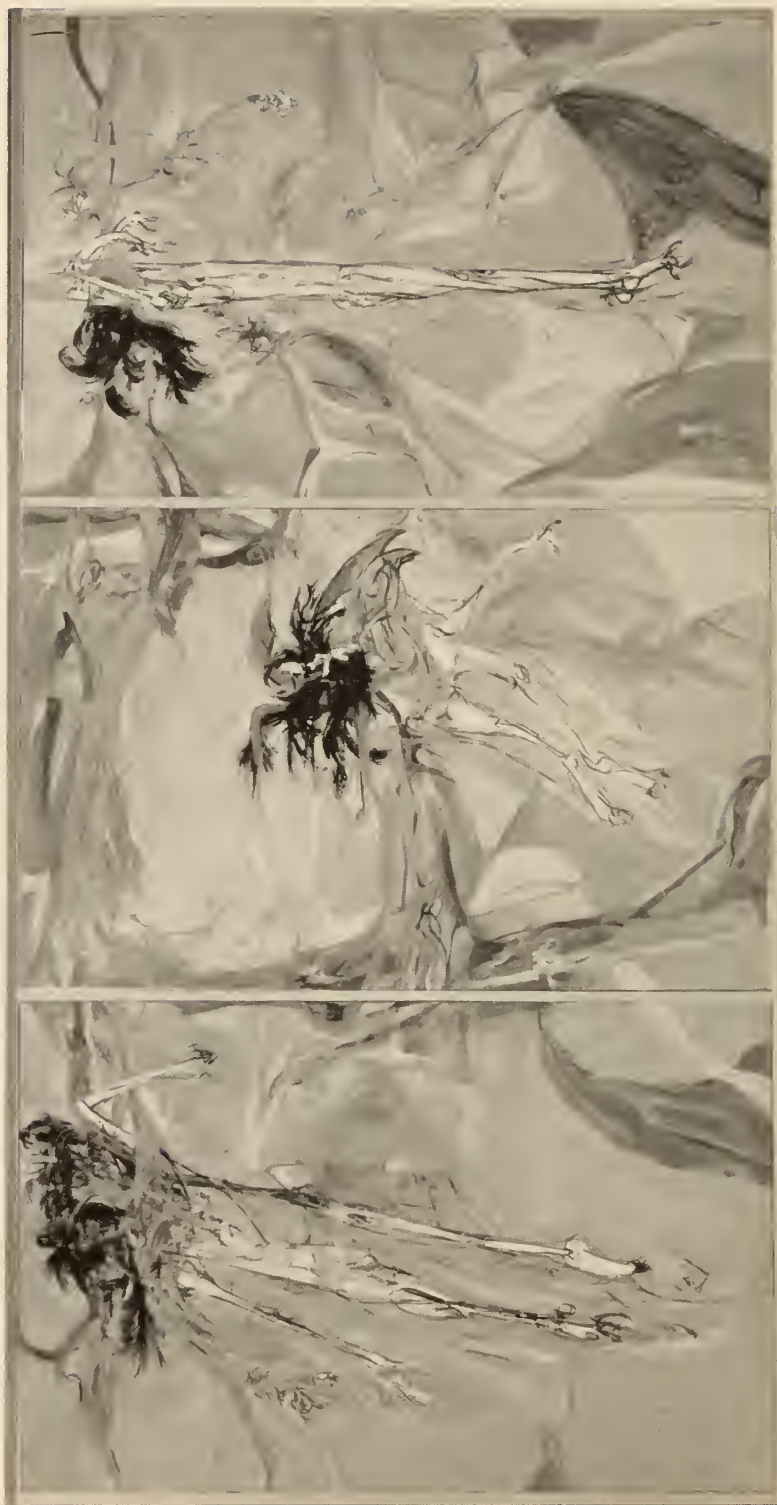


106



108





## Joyce Treiman

Born May 29, 1922, Evanston, Illinois. Grew up in Chicago. Has lived in Winnetka, Illinois, since 1938. Studied at Stephens College, Columbia, Mo. (Associate in Arts), 1939-41, and State University of Iowa (B.F.A.), 1941-43. Has had many one-man exhibitions in Chicago and vicinity; one in New York, 1950. Brief trip to Italy, 1955. Teaches painting at Winnetka Community House.

In her early work (1943-48), Treiman concentrated on the human figure in recognizable form, "but even then a certain retention of the mysterious was constantly thought about and, to me, an inevitable element in a good painting. During these years I worked on a series of paintings—and through the particular, trying to search out something larger."

Dissatisfied, she turned then "to the opposite extreme and began painting in a very abstract non-figurative way, that expressed for me the things I felt at this time. There came a greater freedom of color, form, concept—and a great release. There was a lack of surface 'finish,' a raw thing.

"Since 1952 I have again felt the urgent need for the image in combination with all the previous painting experiences. From this the paintings were conceived in a more plastic way, almost a metamorphic image—again the mystery—or the thing not painted—of utmost concern.

"It is not now a matter of a series of paintings in order to free myself from certain painting problems. Now each painting is a separate, living, plastic statement with its individual, organic unity. In that way, like life, it is changeable, and growing from one to the other—each a complete organism, to leave when it is done, and not dictating the next painting which has a life to live of its own."

**110 Absalom.** 1955. Oil. 40×78. *Lent by the Fairweather Hardin Gallery.*

**111 Chorus.** 1956. Oil. 44×47. *Lent by the Fairweather Hardin Gallery.*

**112 Man-Jacob-Angel.** 1956. Oil. 45 ¾×38 ½. *Lent by the Fairweather Hardin Gallery.*

**113 Prometheus.** 1956. Oil. 38 ¾×44 ½. *Lent by the Fairweather Hardin Gallery.*

## Elbert Weinberg

Born May 27, 1928, Hartford, Connecticut. Studied with Henry Kreis, Hartford Art School (certificate) 1946–48; with Waldemar Raemisch and Gilbert Franklin, Rhode Island School of Design (B.F.A.) 1948–51; Yale (M.F.A.) 1953–55. To Italy on a Prix de Rome, 1951–53. Has worked part time as grocery clerk, grinder in jewelry factory, carwasher and dishwasher. Has taught art in private classes and a boy's club. One-man exhibitions, Art Center, Providence, R. I., 1951, 1954. Lives New Haven, Conn., teaches now at Cooper Union.

"I began painting seriously in 1946 at the Hartford Art School and gave it up as earnestly in 1947 in the same institution. My color sense was not distinguished, and sculpture, which had been my first concern when I attended night school there [as a high school student] was resumed.

"From those early days with Henry Kreis, work was with the figure in a German tradition keynoted by Barlach and mellowed by Marcks. It continued and developed under Waldemar Raemisch through 1951. I am indebted to him for showing me what it means to be an artist; no finer teacher could I have found, no better friend.

"In Europe I was exposed to other directions, the painter Norman Rubington being a great influence towards semi-abstraction. The English section of the 1952 *Biennale* in Venice did the rest. Butler and especially Armitage intrigued me, Moore cleared the way while the Egyptians and pre-Columbians had provided the bedrock. Fazzini is there in reapplication to craft and the unexpected twist, while Marini provided the assurance that the figure was still a vigorous affair."

**114 Procession.** 1956. Plaster. 117 high. *Lent by the Grace Borgenicht Gallery.*







## Jack Wolfe

Born January 14, 1924, Omaha, Nebraska. Lived for a time in Brockton, Mass., then in Boston, 1947–51. Studied Rhode Island School of Design, 1942–43; Boston Museum School, 1945–49. Has worked as designer of silverware chests, restorer (with Gustav Klimann), truck driver, carpenter and laborer. One-man exhibitions: Margaret Brown Gallery, Boston, 1952, 1954; De Cordova and Dana Museum, Lincoln, Mass., 1953, 1954. Has lived in Stoughton, Mass., since 1951.

Wolfe describes his early work of about 1945 as “a sort of foot-dragging Boston expressionism.” In 1948 he did his first abstract paintings in a system of shifting and interpenetrating forms. By the time of his initial one-man show in 1952, he had returned to a more traditional image-seeking, and he feels that his work as a restorer helped to make him conscious of “the renewal forces [that] an awareness of tradition gives an artist.” The style of the paintings in the present exhibition, marked, he feels, by “heavier forms more fully developed in space,” dates from 1953–54.

**115 Crucifixion.** 1955. Oil. Center section 72×48; two sections, left and right, each 72×44. *Lent by the Margaret Brown Gallery.*

**116 Downfall.** 1955. Oil. 72×46. *Collection of the Whitney Museum of American Art.*

**117 Resurrection.** 1955. Oil. 90×48. *Lent by the Margaret Brown Gallery.*

## Jack Zajac

Born December 13, 1929, Youngstown, Ohio. To California, 1945. Studied Scripps College Art Department, Claremont, California, 1949-53. To Italy on an American Academy in Rome fellowship 1954-55, 1956-57, including six weeks in Spain. Has worked in steel mills, on construction jobs and as a fire fighter in Alaska. One-man exhibitions: Pasadena Art Institute, 1950; Santa Barbara Museum of Art, 1952; Landau Gallery, Los Angeles, 1950, 1953, 1954, 1955; and several elsewhere.





**119**



Zajac writes: "I used the figure primarily until 1952; then came a series of seascapes and birds in flight. In 1954 the human figure returned with a series of drawings of people in anticipation of death, its occurrence, and in resurrection."

**118 Bird in the Sun, Number 2.** 1955. Oil. 49×33. *Lent by the Landau Gallery.*

**119 Resurrection.** 1955–56. Oil. 46½×38. *Lent by the Landau Gallery.*

**120 Seacoast.** 1955–56. Oil. 39×59. *Lent by the Landau Gallery.*

**121 Surf.** 1956. Oil. 36×48. *Lent by the Landau Gallery.*

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